# Index: Volume 64

## Titles: Articles, Discussions, & Symposia


| | | |
|---|---|---|
| Aesthetic Experience: From Analysis to Eros | RICHARD SHUSTERMAN | 217 |
| Apperception on Display: Structural Films and Philosophy | JINHEE CHOI | 165 |
| Associationism and Taste Theory in Archibald Alison's *Essays* | STEVEN A. JAUSS | 415 |
| Beyond *Mere* Illustration: How Films Can Be Philosophy | THOMAS E. WARTENBERG | 19 |
| Can There Be Public Architecture? | GORDON GRAHAM | 243 |
| Cinema and Subjectivity in Krzysztof Kieślowski | PAUL C. SANTILLI | 147 |
| Conflicted Character of Picture Perception, The | BOYD MILLAR | 471 |
| Diptychs-What's the Point? | IVAN GASKELL | 325 |
| *Eternal Sunshine of the Spotless Mind* and the Morality of Memory | CHRISTOPHER GRAU | 119 |
| Experiential Account of Aesthetic Value, The | ALAN H. GOLDMAN | 333 |
| Film Art, Argument, and Ambiguity | MURRAY SMITH | 33 |
| Hitchcock and Cavell | RICHARD ALLEN | 43 |
| Impersonation of Personality: Film as Philosophy in *Mission Impossible*, The | STEPHEN MULHALL | 97 |
| Interpreting Words, Interpreting Worlds | JOHN GIBSON | 439 |
| Introduction | MURRAY SMITH and THOMAS E.WARTENBERG | 1 |
| Is Sex Comedy or Tragedy? Directing Desire and Female Auteurship in the Cinema of Catherine Breillat | KATHERINE INCE | 157 |
| Leave Me Out of It: *De Re*, But Not *De Se*, Imaginative Engagement with Fiction | PETER ALWARD | 451 |
| Making Tracks: The Ontology of Rock Music | ANDREW KANIA | 401 |
| Moderate Actual Intentionalism Defended | ROBERT STECKER | 429 |
| Mood and Music: Some Reflections for Noël Carroll | PETER KIVY | 271 |
| Narrative Representation of Causes | GREGORY CURRIE | 309 |
| On Being Philosophical and *Being John Malkovich* | DANIEL SHAW | 111 |
| On Judging the Moral Value of Narrative Artworks | JAMES HAROLD | 259 |
| Paradox of the Unknown Lover: A Reading of *Letter from an Unknown Woman*, The | LESTER H. HUNT | 55 |
| Philosophizing Through the Moving Image: The Case of *Serene Velocity* | NOËL CARROLL | 173 |
| Pictorial Realism as Verity | JOHN KULVICKI | 343 |
| Price of the Plot in Aristotle's *Poetics*, The | ROGER SEAMON | 251 |
| Proprioception as an Aesthetic Sense | BARBARA MONTERO | 231 |
| Representation and the Work-Performance Relation | FRANKLIN BRUNO | 355 |
| Sartre, the Philosophy of Nothingness, and the Modern Melodrama | ANDRÁS BÁLINT KOVÁCS | 135 |
| Spike Lee and the Sympathetic Racist | DAN FLORY | 67 |
| Substance of Cinema, The | TREVOR PONECH | 187 |
| Theses on Cinema as Philosophy | PAISLEY LIVINGSTON | 11 |
| Transparency and Twist in Narrative Fiction Film | GEORGE WILSON | 81 |
| Vermeer and the Art of Silence | MARY BITTNER WISEMAN | 317 |
| What is a Theatrical Performance? | DAVID OSIPOVICH | 461 |
| World Rewound: Peter Forgács's *Wittgenstein Tractatus*, The | WHITNEY DAVIS | 199 |

## Authors: Articles, Discussions, Symposia, & Book Reviews


ADAJIAN, THOMAS, review of Kerry Brougher, Olivia Mattis, Jeremy Strick, Ari Wiseman, and Judith Zilczer, *Visual Music: Synaesthesia in Art and Music Since 1900* 488

ALLEN, RICHARD, Hitchcock and Cavell 43

ALWARD, PETER, Leave Me Out of It: *De Re*, But Not *De Se*, Imaginative Engagement with Fiction 451

BOZICEVIC, VANDA, review of Matthew Kieran, *Revealing Art* 285

BROWN, LEE B., review of Mark Katz, *Capturing Sound: How Technology Has Changed Music*; Robert Philip, *Performing Music in the Age of Recording*; Colin Symes, *Setting the Record Straight: A Material History of Classical Recordings*; and Christoph Cox and Daniel Warner, eds., *Audio Culture: Readings in Modern Music* 389

BRUBAKER, DAVID, review of Peg Brand and Mary Devereaux, eds., *Hypatia*; and Marsha Meskimmon, *Women Making Art: History, Subjectivity, Aesthetics* 384

BRUNO, FRANKLIN, Representation and the Work-Performance Relation 355

CARROLL, NOËL, Philosophizing Through the Moving Image: The Case of *Serene Velocity* 173

CHOI, JINHEE, Apperception on Display: Structural Films and Philosophy 165

CURRIE, GREGORY, Narrative Representation of Causes 309

DADLEZ, E. M., review of Richard Jenkyns, *A Fine Brush on Ivory: An Appreciation of Jane Austen*; and D. A. Miller, *Jane Austen, or the Secret of Style* 387

DADLEZ, E. M., review of Frank Kermode, *Pleasure and Change: The Aesthetics of Canon* 293

DAVIS, WHITNEY, The World Rewound: Peter Forgács's *Wittgenstein Tractatus* 199

FLORY, DAN, Spike Lee and the Sympathetic Racist 67

GASKELL, IVAN, Diptychs-What's the Point? 325

GIBSON, JOHN, Interpreting Words, Interpreting Worlds 439

GIBSON, JOHN, review of Laurent Stern, *Interpretive Reasoning* 481

GOLDMAN, ALAN H., The Experiential Account of Aesthetic Value 333

GOLDMAN, ALAN H., review of Robert Stecker, *Aesthetics and the Philosophy of Art* 379

GRAHAM, GORDON, Can There Be Public Architecture? 243

GRAU, CHRISTOPHER, *Eternal Sunshine of the Spotless Mind* and the Morality of Memory 119

HAROLD, JAMES, On Judging the Moral Value of Narrative Artworks 259

HASKINS, CASEY, review of W. J. T. Mitchell, *What Do Pictures Want?: The Lives and Loves of Images* 291

HUNT, LESTER H., The Paradox of the Unknown Lover: Reading of *Letter from an Unknown Woman* 55

INCE, KATHERINE, Is Sex Comedy or Tragedy? Directing Desire and Female Auteurship in the Cinema of Catherine Breillat 157

IRVIN, SHERRI, review of Andrew Light and Jonathan M. Smith, eds., *The Aesthetics of Everyday Life* 489

JAUSS, STEVEN A., Associationism and Taste Theory in Archibald Alison's *Essays* 415

JUDKINS, JENNIFER, review of Steven Cohan, *Incongruous Entertainment: Camp, Cultural Value, and the MGM Musical* 491

KANIA, ANDREW, Making Tracks: The Ontology of Rock Music 401

KIVY, PETER, Mood and Music: Some Reflections for Noël Carroll 271

KOVÁCS, ANDRÁS BÁLINT, Sartre, the Philosophy of Nothingness, and the Modern Melodrama 135

KULVICKI, JOHN, Pictorial Realism as Verity 343

LINTOTT, SHEILA, review of Philip Fisher, *Wonder, the Rainbow, and the Aesthetics of Rare Experiences* 295

LIVINGSTON, PAISLEY, Theses on Cinema as Philosophy 11

MATRAVERS, DEREK, review of Jenefer Robinson, *Deeper than Reason: Emotion and its Role in Literature, Music, and Art* 283

MILLAR, BOYD, The Conflicted Character of Picture Perception 471

MINISSALE, GREGORY, review of Oliver Leaman, *Islamic Aesthetics: An Introduction* 381

MOCK, J. W., review of John Dilworth, *The Double Content of Art* 289

MONTERO, BARBARA, Proprioception as an Aesthetic Sense 231

MULHALL, STEPHEN, The Impersonation of Personality: Film as Philosophy in *Mission Impossible* 97

OSIPOVICH, DAVID, What is a Theatrical Performance? 461

PONECH, TREVOR, The Substance of Cinema 187

RAVEN, FRANCIS, review of Sally Banes, ed., *Reinventing Dance in the 1960s: Everything Was Possible* 382

RAVEN, FRANCIS, review of Denise Gigante, *Taste: A Literary History* 485

ROLLINS, MARK, review of Dominic McIver Lopes, *Sight and Sensibility: Evaluating Pictures* 479

SANDRISSER, BARBARA, review of Robert Ginsberg, *The Aesthetics of Ruins* 392

SANTILLI, PAUL C., Cinema and Subjectivity in Krzysztof Kieslowski 147
SCHELLEKENS, ELISABETH, review of Christian Helmut Wenzel, *An Introduction to Kant's Aesthetics: Core Concepts and Problems* 483
SEAMON, ROGER, The Price of the Plot in Aristotle's *Poetics* 251
SHAW, DANIEL, On Being Philosophical and *Being John Malkovich* 111
SHINER, LARRY, review of Victoria Newhouse, *The Power of Placement* 486
SHUSTERMAN, RICHARD, Aesthetic Experience: From Analysis to Eros 217
SMITH, MURRAY, Film Art, Argument, and Ambiguity 33
SMITH, MURRAY, Introduction 1
STECKER, ROBERT, Moderate Actual Intentionalism Defended 429
WARTENBERG, THOMAS E., Beyond *Mere* Illustration: How Films Can Be Philosophy 19
WARTENBERG, THOMAS E., Introduction 1
WEINBERG, JONATHAN, review of Gregory Currie, *Arts and Minds* 287
WILSON, GEORGE, Transparency and Twist in Narrative Fiction Film 81
WISEMAN, MARY BITTNER, Vermeer and the Art of Silence 317

## Book Reviews

BANES, SALLY, ed., *Reinventing Dance in the 1960s: Everything Was Possible* (Francis Raven) 382
BRAND, PEG and MARY DEVEREAUX, eds., *Hypatia* (David Brubaker) 384
BROUGHER, KERRY, OLIVIA MATTIS, JEREMY STRICK, ARI WISEMAN, and JUDITH ZILCZER, *Visual Music: Synaesthesia in Art and Music Since 1900* (Thomas Adajian) 488
COHAN, STEVEN, *Incongruous Entertainment: Camp, Cultural Value, and the MGM Musical* (Jennifer Judkins) 491
COX, CHRISTOPH and DANIEL WARNER, eds., *Audio Culture: Readings in Modern Music* (Lee B. Brown) 389
CURRIE, GREGORY, *Arts and Minds* (Jonathan Weinberg) 287
DILWORTH, JOHN, *The Double Content of Art* (J. W. Mock) 289
FISHER, PHILIP, *Wonder, the Rainbow, and the Aesthetics of Rare Experiences* (Sheila Lintott) 295
GIGANTE, DENISE, *Taste: A Literary History* (Francis Raven) 485
GINSBERG, ROBERT, *The Aesthetics of Ruins* (Barbara Sandrisser) 392
JENKYNS, RICHARD, *A Fine Brush on Ivory: An Appreciation of Jane Austen* (E. M. Dadlez) 387
KATZ, MARK, *Capturing Sound: How Technology Has Changed Music* (Lee B. Brown) 389
KERMODE, FRANK, *Pleasure and Change: The Aesthetics of Canon* (E. M. Dadlez) 293
KIERAN, MATTHEW, *Revealing Art* (Vanda Bozicevic) 285
LEAMAN, OLIVER, *Islamic Aesthetics: An Introduction* (Gregory Minissale) 381
LIGHT, ANDREW and JONATHAN M. SMITH, eds., *The Aesthetics of Everyday Life* (Sherri Irvin) 489
LOPES, DOMINIC MCIVER, *Sight and Sensibility: Evaluating Pictures* (Mark Rollins) 479
MESKIMMON, MARSHA, *Women Making Art: History, Subjectivity, Aesthetics* (David Brubaker) 384
MILLER, D. A., *Jane Austen, or the Secret of Style* (E. M. Dadlez) 387
MITCHELL, W. J. T., *What Do Pictures Want?: The Lives and Loves of Images* (Casey Haskins) 291
NEWHOUSE, VICTORIA, *The Power of Placement* (Larry Shiner) 486
PHILIP, ROBERT, *Performing Music in the Age of Recording* (Lee B. Brown) 389
ROBINSON, JENEFER, *Deeper than Reason: Emotion and its Role in Literature, Music, and Art* (Derek Matravers) 283
STECKER, ROBERT, *Aesthetics and the Philosophy of Art* (Alan H. Goldman) 379
STERN, LAURENT, *Interpretive Reasoning* (John Gibson) 481
SYMES, COLIN, *Setting the Record Straight: A Material History of Classical Recordings* (Lee B. Brown) 389
WENZEL, CHRISTIAN HELMUT, *An Introduction to Kant's Aesthetics: Core Concepts and Problems* (Elisabeth Schellekens) 483